



At last we are to have the play that is running in packed houses in New York, London and other great cities. "The New Boy" is coming. It is a farce comedy, every sentence is punctuated with laughter and undiminished by repetition. It is a three act triumph of wit and fun. Every night it packs the theatre in London, New York, and other great cities. Even in far away Australia it has made the "hit" of the year. Everybody loves to see lovers in play. Here is a big, handsome, ex-villain, just married to a little girl no bigger than a boy. Her old admirer thinks he is her son. Then the fun begins. The little chap is an educated bright man of affairs, but has gone up with a bad stock speculation, so he is admitted to the "widow" accepts the matrimonial of a school from a former admirer known as the Doctor. He loves her and will not let her marry on a condition that she does not marry again. He too, thinks her husband her boy. He orders him dressed in school garments and sent to school with the boy of the school. "The New Boy" is kicked and cut, teased and snubbed, made to stand up for the bully and so many his humiliating taunts, but he has a lot of fun and keeps the audience roaring. He is kissed and caressed by the pretty daughter of the villain of the play. He sends out for whisky on the sly, robs a neighboring orchard, is arrested and taken before the police. Meanwhile the villain is trying to buy a song about the Doctor's supposed wife, less stock in the Champagne company enterprise. "The New Boy" has already been in the newspapers that the stock has gone up with a bound and warned the Doctor not to sell. So the villain is thwarted to the delight of the audience. As "The New Boy" also has been in the newspapers that the stock is happy. The Doctor tries to discover the identity of the man who gave him the tip on the stock. When the boy returns from the police court and reveals himself as the husband of the pretty widow and the man who saved the Doctor's fortune, everybody is paralyzed with astonishment and delight. And this is the funny play that has captured London and New York. It will be here on Christmas afternoon and night at the theatre.

The Calhoun Opera company in "Amorita," a lively comic opera, which allows opportunity for the introduction of much that is brilliant in farce and a great deal of comedy in its lines. It is to be seen here Thursday and Saturday evenings next.

That our readers may know how the company and opera have been received elsewhere, we clip the following from the Milwaukee Evening Wisconsin, of November 9, 1894:

"Yesterday the Calhoun Opera company changed its bill, laying aside 'The Black Hussar' and giving 'Amorita,' the opera, 'Amorita,' afternoon and evening. The light and popular music of this work makes it a favorite with lovers of this class of entertainment, and the Calhoun Opera company gave an exceedingly fine performance. Liberal additions to the music were made by interpolation of popular songs by the principals. The mandolin solo made at the opening of the last act is exceedingly pretty and setting, showing Florence by moonlight, is very attractive. A couple of little negro boys made a hit dancing in bare feet. Our columns have previously mentioned the excellent character of this company."

Milwaukee's "Black Hussar" is to

be given by the company on Friday night. The opera has been specially adapted for presentation in this country, and since its first production at the New York Casino, where it had a phenomenal run, has met with special success wherever it has been produced.

The opera is designed not only to gratify the artistic taste of the public, but it furnishes thorough amusement. It contains many bright and magnificent musical numbers, running from light to grand opera, is profuse with comedy lines and abounds with spectacular effects. The entire production of the opera has been upon a most magnificent scale and without regard to expenditure. Their coming will be the event of the season.

Next Saturday night there will be a recital at the Utah school of physical culture, which, as everybody knows, holds its sessions in the Social hall. Miss Maud Babcock, the principal, will have the honor of singing and the lead feature will be the rendition of Grace L. Furness' very amusing farce, entitled, "A Box of Monkeys." In the cast will be Messrs. Scrace and Best and Miss Maud Babcock, Rose Anna Cannon and Mae Taylor. Other numbers are on the programme.

Lottie Collins and her company of well-known comedians will come to the theatre for two nights at the beginning of next week. The only dramatic or operatic feature of the entertainment will be the performance of the operetta, "The Devil Bird." The rest of the evening will be taken up with specialty performances of various kinds, and these are said to be as good as anything that is traveling. Lottie will not sing Ta-ra-ra except by special request, and perhaps not then.

The week after that Mr. Alexander Salvini and a very excellent company will appear for several nights in a round of standard plays of a high order. The romantic and picturesque drama is Salvini's forte, and these he renders in a manner that is peculiarly his own, and that has made him very popular with the majority of theatre-goers. Just which plays will be given here has not yet been decided upon. He has recently been making features of "Zanar" and "Ruy Blas." Or the latter, as performed in San Francisco, the Call says: "Salvini has gained a mastery of this young Spaniard's character, whose misplaced love renders him the victim of any designing diplomat and schemer who might wish to use him as Don Salluste did. The plot, moreover, in his treatment of the various phases of his brief career at the Spanish court—first, the lacquey, 'sighing like a furnace' for the love of the queen of Spain, then the secretary to the Marquis of Pinalia, into whose trap he falls, then in his rapidly advanced fortunes till he becomes prime minister, and last, so-called of all where the marquis (Don Salluste) brings him back to his original position again by the foolish letters he had given him at the outset of his career, brings him down to earth from heaven to disgrace, and, as Silvio did Ernani under some what similar conditions, to death. Salvini's best scenes are in the council chamber, where he arraigns the venal state ministers."

It is only a few weeks since Oscar Elison broke away from home to try his fortunes as a professional in the east, urged thereto by friends who felt that he would prove a winner by virtue

of his talents, his address and stances. It is interesting to know, and we feel certain that many readers will be delighted to learn, that his course has, to far been successful beyond all expectation. He has not only gone beyond Colorado as yet, but has given a number of performances in the interior of that state as well as in Denver. Everywhere he has been received with great favor by both press and public. He is not working in exactly the lines of any of his predecessors in music, but makes a greater feature of his exposures, that were received with such favor by his fellow citizens. Wherever he goes he finds many friends who appreciate his candor and directness. His happy thought was in not making war on those who sincerely believed in spiritualism, but to array himself against the quacks and fakery, who traffic with the dead to extort and pilage from the living. In this mood he is received in a generous spirit by people of all castings of mind, and he is not without many admirers. Nevertheless, his course is not always smooth. He is an iconoclast, a smasher of images, and necessarily does violence to the cherished belief of a great many intelligent and worthy persons; but he exercises this office with feeling and respect, and it is not often that he arouses anger. When any mis-bound fanatic attacks him, however, Oscar never weakens, but turns the tables on his by his cleverness and presence of mind. He has his quarrel just and that gives him courage. We are all proud of Oscar, and wish him continued success. The Denver Republican says of his recent performance: "Oscar Elison, the Mormon wizard, gave an exhibition at the Broadway last night, which was largely attended by spiritualists, devotees and curiosity seekers. The specialty of this performer is his exposure of the methods of mediums and magicians, and he springs several surprises upon the audience, revealing the modus of well known spiritualistic mediums. He gave a number of mind tests and then exposed them, and also gave some spirit manifestations and then reported them in full view of the audience. The performance was novel and interesting, and many went away disillusioned, while others remained more mystified than ever."

It has been remarked that the stage and the church are the places to see the latest fashions in all their glory. This is to a great extent true, particularly so far as the theatre is concerned. A dramatic artist who does not understand and practice the mysteries of the toilette, so as to secure the most desirable effect, has little chance of success now-a-days. From the lowest to the highest in the profession, this is thoroughly understood, and as a matter of course, those with money and taste in the use of it usually succeed best in this direction. Among the most elegant toilets shown on the stage this season, are those of the prima donna in "Amorita," as produced by the Calhoun Opera company. Most people might imagine there was little hope for display in an opera of this description, but the nature of the performance gives an opportunity which ladies are evidently not slow to take advantage of. The first dress worn is a rich, dark plum colored satin, the lower skirts and paretments of narrow striped velvet, streaked with gold. The next is a full dress of exquisite tint of rose-pink crepe, with tablier and velvet ornamentation of flounces of fine valenciennes lace, looped with satin ribbon. This is a most delicate and tasteful costume, such as any refined lady might becomingly wear in a ball room. One of the showiest dresses worn was made and designed by Felix of Paris, and is of light pink taffetas and tulle, dotted with crystal beads. The skirt is of heavy pink taffetas, the front, or apron, being covered with illusion, worked with crystal beads, and is draped in tiny wavy folds, which turn in different directions. Down either side of the apron are bunches of reeds covered with silver tinsel and beads. These ornaments extend from the lower part of the skirt up the sides, like quills, and cover the starting point of a plaited pink taffetas drape, which terminates under the lower part of the waist. The latter is cut low in bretteille style, and pointed on the end, while it is covered with the exception of the centre in front, with draped beaded tulle. Down

this plain part is a bunch of reeds with their starting point arranged to form the point at the waist. The square skirt is covered with beaded tulle, arranged in soft wavy draperies. The sleeves are made of a band of goods, and a very small piece of tulle. Worn with this dress is a necklace valued at \$7,000. The last dress worn is a perfect gem, and was made by Worth, especially for this company. It has been extensively copied by society ladies where the company has appeared. The back breadths are of gold colored satin-of that lovely tint, known in Paris as gold d'or. The front breadths are composed of narrow lace, of cream tinted marquis lace. Between the pleatings, about an inch

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"THE GRAND."

OPENING OF SALT LAKE'S NEW
AMUSEMENT PALACE.

A Theatre That Will Doubtless Fill
a Long-Felt Want—Good Performances
at a Very Moderate Figure.

Salt Lake's have long felt the need of a comfortable, roomy playhouse, which could be conducted on the popular prices plan, and at the same time give to the public good, wholesome dramatic food.

With the object of supplying this want, the Salt Lake Amusement company was incorporated several months ago, and the ink on the papers had scarcely dried ere ground was broken for the building.

The site selected was on what is popularly known as the old Atwood property, near the corner of State and Second South street—a location equally as central as that of the Salt Lake theatre.

There were those who were heard to say that the new temple of amusement would never be built, that there was no room in the city for such an enterprise; but this did not daunt the men who were behind the new movement, and they went steadily to work; and now they have the satisfaction of beholding the fruits of their enterprise.

The building is of brick, facing south. On either side of the main entrance are stores, which will be occupied by a cigar dealer and a confectioner respectively. The auditorium is most conveniently arranged, a full view of the stage being had, no matter in what part of the house the seats may be located. The slope of the floor of the parquette, while not too precipitous—is often the case—is of such a nature as to afford a good view to each and every patron, and even the dreaded female hat will be robbed of half its terrors. On either side of the parquette is a tier of private boxes, some eighteen in all, and from these, also, contrary to the general rule, a good view of the stage may be had. The chairs in the parquette are of the latest design and are second to none anywhere.

The seats are also comfortably fitted up, and does not hold a single undesirable seat.

The stage is high and wide, and will admit nearly if not quite all of the scenery that is ever carried across the continent by traveling troupes.

As to the scenery, everything is brand new, and it is all the work of a home artist. Mr. Anderson, and the properties are also numerous and new.

Heated by steam, lighted by electricity, and neat and clean and comfortable throughout, with moderate prices for first class attractions, there is no reason why The Grand should not achieve a most marked success.

One of the most distinguishing and at the same time praiseworthy features, is the means provided for safe exit in case of fire or other disaster. The new opera house will seat close onto 1,000 people, and whenever the "S. R. O." sign is out, which will probably be very often, it will be safe to say that 1,000 people are enjoying the performance.

The initial performance occurs tomorrow evening, when "Moths" will be presented by a first class company. The new house will be under the management of Mr. John B. Rogers. Mr. Frank Maites will be stage manager, while Mr. B. T. Fyler will preside at the box office.

The Caprice of Fashion.

The latest fad for ladies is to wear silver or gold-tipped slippers. Of course none but the rich can enjoy this luxury, but it will be a great boon to us when the custom becomes universal. Half of the time now we can't hear the footsteps of gentle ladies who come to buy poppeton lots. They step in with velvety tread and take us by surprise; but after this new custom becomes general we shall hear the patter of their feet, and have our best smile ready to greet them.

We serve champagne punch FREE Christmas day. The finest ever served here. Everyone cordially invited. The Utah Liquor company, 167 South Main.

RAND & OPERA HOUSE

OPENING NIGHT.

NEW THEATRE! NEW PLAY! NEW STARS!

Monday Eve. Dec. 24.

In Helen Odeils
Clever Adaptation of
Ouida's 4 Act
Comedy

MOTHS.

CAST.

Ralph de Corregge,
Prince Zouroff,
Lord Jura,
Luke of Mull,
Ivan,
Vere Herbert,
Lady Dolly,
Duchess de Sonnez,
Fuchsia Leach,

Howard Kyle,
Charles W. King,
T. D. Frawley,
Harry Corson Clarke,
Charles Eldredge,
Jenny Kennark,
Madge Carr Cook,
Jean Coye,
Blanch Bates.

Admission.

75c.

50c.

AND 25c.

Stage Gossip.

What two representative actors say regarding the theatre:

"A theatre is a place of recreation for the sober-minded and intelligent."—Malgreedy.

Alexander Salvini is making a special and exhaustive study of the part of Hamlet, which he will play in Louisville for the first time at an early date.

In Frederick Ward and Louis James' new play, "Runnede," the former plays Robin Hood and the latter Friar Tuck. The play is called a romantic.

Although the season in the east is generally conceded to be anything but prosperous, it is astonishing to note the number of managers who claim that business is simply phenomenal.

Louise Bauer, under the management of Fred C. Whitney, will shortly produce a new opera which is advertised with singular state, and by an American composer and librettist.

Again Jesse Bartlett Davis denies the report so often circulated that she is about to leave the Bostonians to enter the stellar firmament, and says, "The Bostonians are good enough for me."

Fanny Davenport has produced her new play by Victorien Sardou entitled "Glamond," in New York, and duplicated the great success she had in London, artist, Sarah Bernhardt, in the same piece in Paris.

An exchange says: "Thomas Keene's recent engagement in Salt Lake city took the form of an ovation. The tragedian drew overflowing audiences and was called before the curtain again and again at every performance."

One week from tomorrow Mr. George Edwards will produce his burlesque at Daly's theatre, London. The name of the piece has not yet been announced, at least so far as this country is concerned.

The cast will include Marie Tempest, Letty Lind and Hayden Coffin.

"A theatre is, first, a place for complete relaxation from the serious cares of existence, and secondly, a place where the best fruits of master minds of comedy writing shall be presented with all the enchanted value which a union of the fine and the mechanical arts can bestow upon it."—Stuart Robson.

"The Shop Girl" will be produced with an English company at Palmer's theatre, next October, by Charles Frohman and Al. Hayman for a run. They will also be running "His Excellency" at the Broadway theatre about the same time.

A. M. Palmer will soon revive "Esmeralda," for a run, with Annie Russell in the original character.

"The Masqueraders" at the Empire theatre, New York, is said to be the greatest success ever staged by Manager Chase. Frohman, and is now playing to the largest receipts in the history of the house. Among those who have made particular striking hits in their respective parts, may be named Mr. Miller, Mr. Faverham, Mr. Thompson, Miss Allen, and Miss De Wolf.

The Lyceum will hereafter be under a new management, with Bryant Young and Dr. L. Lindsay at the head. A stock company will produce favorite plays until after the first of the year, when an attempt will be made to induce some of the strolling combinations to visit the city and put in a few dates at the little playhouse. The place reopened last night with "Rip Van Winkle."

apart, are set loops of narrow satin ribbon, combining all the shades of the broad waist. The low necked bodice is ornamented to match and the effect is that of clusters of bright flowers, as novel as it is rich and tasteful. Every lady can learn a useful lesson in arranging her toilet to the best advantage by studying such charming effects as will be shown by the costumes to be worn by the Calhoun Opera company during their engagement in this city.

Years ago, when Thomas Keene was the leading actor at Wood's, now Daly's theatre, in New York, he wrote a melodrama and produced it at his annual benefit. Mr. Keene was a favorite then, as he is now, and his play was most cordially received. At the end of the third act he was called before the curtain. The audience demanded a speech and this is what Mr. Keene said:

"Ladies and gentlemen—in thanking you for your kind and enthusiastic reception I wish to add that if you will allow us to finish this performance I will promise you never again to write another play."

The Grand Opera House. Tomorrow will be launched upon the theatrical sea a new craft. She is a trim little vessel and starts on her voyage of success—for such let us hope it will be—with colors flying and at full sail; with a good captain, an able crew and prosperous winds to fill her hopeful sails. The waves on the sea are high though, now, and there must be steady hands and wary eyes at the helm to note and take advantage of every wave and wind; the little craft will stand in great danger of never reaching the calm distant harbor of prosperity.

Let us point out its recommendations for success.

A roomy, well-lighted stage—fitted with home-painted scenery from the best of Salt Lake artists—Anderson—in size 38 feet by 52 feet with 50-foot roof. The grooves and scenery are the standard height—52 inches—and 38 in the galleries, and both places are furnished with the latest improved opera chairs. There are ten stairways and a large hot air furnace, and the whole building is brilliantly lighted with electricity.

The stage crew is as follows: Maltese—Stage manager. John M. Anderson—carpenter. Sam Millard—Assistant. Frank Myers—Flyman.

The orchestra is made up of the following musicians: E. Engberg, leader. W. Syms, Sharp. L. Heesly, Zulu. W. Williams.

The prices of admission will be: Boxes, 75 cents per seat; parquette, 50 cents; first two rows, which will be 50 cents.

Of the company, Mr. T. J. Frawley, the manager, says:

"There is no better stock organization in the west than the one which will open the Grand Opera house next Monday, and which is sent here with highest recommendations from Denver by Messrs. Griffin and Nelson."

Of the members of the company in particular, he says:

"Mr. Henry Carson Clarke, the comedian of the organization, is a most entertaining actor. He is by no means a stranger to Salt Lake, having played here with numerous companies before."

"Mr. Howard Kyle has been seen here with the Ward-James and Modjeska companies, and holds very complimentary notices from our papers."

"Miss Madge Cook was the original in England of the character which she will impersonate here in 'Moths.' She has last seen here with Daniel Frohman stock company, as was also Mr. Charles W. King, another prominent member of the present Grand Opera house stock company."

"Miss Jennie Kennark, the leading lady of the company, has received the most unstinted praise for her portrayal of the emotional role in 'Moths.'"

"Miss Jean Coye is a member of Daniel Frohman's stock organization at the Lyceum theatre, and will only remain here until May 1st, when she will join her company in New York. She has better opportunities in the second play, 'London Assurance' than in 'Moths.'"

"Mr. P. A. Naumery is the 'old man' actor, and will not appear until the second week."

"Mr. H. D. Blakeman plays a good second to Mr. Clarke in his comedy efforts."

"Mr. T. Daniel Frawley has figured in some of the biggest New York successes, among which may be cited: 'The Old Homestead,' and 'The Gilded Fool.'"

The calibre of players selected and the promises of careful attention to the details of stage setting and costume, ought to go far toward making the new Grand Opera a very decided and permanent success. The stage will be set very prettily on Sunday evening; the orchestra will render sweet music and all are invited to come and inspect the new theatre.

Another Salt Lake Play. A play by Salt Lake's is not so new a thing as it once was, but one that promises to climb high and attract attention far and wide is now proposed as a coming attraction. It is somewhat after the mold and fashion of "Shenandoah," it is strictly original and will be produced by Salt Lake dramatic talent. We shall hear more of it later on.